

Edition Eulenburg

No. 457

LISZT

HUNNENSCHLACHT

The Battle of Huns



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CHAMBER MUSIC

No.

1. Mozart, Quartet, G. [387]
2. Beethoven, Quartet, op. 131, C \sharp m
3. Haydn, Quartet, op. 76, 3 C (Emperor)
4. Beethoven, Quartet, op. 135, F
5. Cherubini, Quartet, E \flat
6. Beethoven, Quartet, op. 132, A m
7. Mendelssohn, Quartet, op. 44, 2, E m
8. Mozart, Quartet, C [465]
9. Beethoven, Quartet, op. 130, B \flat
10. Haydn, Quartet, op. 76, 2, D m
11. Schubert, Quartet, op. posth., D m (Death and the Maiden)
12. Beethoven, Septet, op. 20, E \flat
13. Mozart, Quintet, G m [316]
14. Beethoven, Quartet, op. 95, F m
15. Schubert, Quintet, op. 163, C
16. Beethoven, Quartet, op. 18, 1, F
17. Beethoven, Quartet, op. 18, 2, G
18. Beethoven, Quartet, op. 18, 3, D
19. Beethoven, Quartet, op. 18, 4, C
20. Beethoven, Quartet, op. 18, 5, A
21. Beethoven, Quartet, op. 18, 6 B \flat
22. Beethoven, Quartet, op. 74, E \flat (F)
23. Cherubini, Quartet, D m
24. Mozart, Quartet, D [499]
25. Mozart, Quartet, D [575]
26. Mozart, Quartet, B \flat [589]
27. Mozart, Quartet, F [590]
28. Beethoven, Quartet, op. 59, 1, F
29. Beethoven, Quartet, op. 59, 2, E
30. Beethoven, Quartet, op. 59, 3, C
31. Beethoven, Quintet, op. 29, C
32. Mozart, Quartet, D m [421]
33. Mozart, Quartet, E \flat [428]
34. Mozart, Quartet, B \flat (Jagd-) [45]
35. Mozart, Quartet, A [464]
36. Beethoven, Quartet, op. 127, E \flat
37. Mozart, Quintet, C m [406]
38. Mozart, Quintet, C [515]
39. Schubert, Quartet, op. 161, G
40. Schubert, Quartet, op. 29, A m
41. Beethoven, String Trio, op. 3,
42. Beethoven, String Trio, op. 9, 1
43. Beethoven, String Trio, op. 9,
44. Beethoven, String Trio, op. 9,
45. Beethoven, String Trio, op. 8, 1
46. Cherubini, Quartet, C
47. Mendelssohn, Quartet, op. 12,
48. Mendelssohn, Quartet, op. 44,
49. Mendelssohn, Quartet, op. 44,
50. Mozart, Quintet, D [593]
51. Mozart, Quintet, Es [614]
52. Haydn, Quartet, op. 33, 2, E \flat (No. 2)
53. Haydn, Quartet, op. 33, 3, C (Bird)
54. Haydn, Quartet, op. 54, 1, G
55. Haydn, Quartet, op. 64, 5, D (Lark)
56. Haydn, Quartet, op. 76, 4, B \flat
57. Haydn, Quartet, op. 76, 5, D (fam. Largo)
58. Haydn, Quartet, op. 74, 3, G m (Horseman)
59. Mendelssohn, Octet, op. 20, E \flat
60. Schubert, Octet, op. 166, F
61. Haydn, Quartet, op. 77, 1, G
63. Haydn, Quartet, op. 17, 5, G

No.

64. Haydn, Quartet, op. 20, 6, A (Sun-No. 6)
65. Haydn, Quartet, op. 64, 3, B \flat
66. Haydn, Quartet, op. 54, 2, C
67. Mendelssohn, Quintet, op. 87, B \flat
68. Mendelssohn, Quartet, op. 13, A m
69. Haydn, Quartet, op. 76, 1, G
70. Mozart, String Trio (Divert.), E \flat [563]
71. Mozart, Clarinet Quintet, A [581]
72. Mozart, Sextet (Divertimento), D [334]
73. Mozart, Sextet (Divert.), B \flat [287]

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117. Schubert, Quartet, op. posth., G m
118. Schubert, Quintet (Trout), op. 114, A
119. Schubert, Quartet, op. 125, 2, E
120. Schubert, Quartet, op. 125, 1, Es
122. Beethoven, Piano-Trio, op. 1, 1, E \flat
123. Beethoven, Piano-Trio, op. 1, 2, G
124. Beethoven, Piano-Trio, op. 1, 3, C m
125. Spohr, Double-Quartet, op. 77, E \flat
126. Spohr, Octet, op. 32, E
128. Spohr, Double-Quartet, op. 65, D m

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Edition Eulenburg

HUNNENSCHLACHT

Symphonic Poem No. 11

for full Orchestra

by

FRANZ LISZT

First performed December 29th 1857

at Weimar, Hoftheater, Liszt conducting



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Hunnenschlacht.

Wer kennt nicht Wilhelm v. Kaulbachs »Hunnenschlacht«, eines seiner genialsten Gemälde, das erste, welches den Namen seines Schöpfers zur allgemeinen Berühmtheit erhob? Es befindet sich, als eines der sechs großen Wandgemälde welthistorischen Inhaltes, im Treppenhaus des Neuen Museums zu Berlin, und verewigt die gedankenreiche Sage von dem Kampfe zwischen den Geistern der gefallenen Hunnen und Christen vor den Toren Roms. Von der leichenbedeckten Walstatt erheben sich die Gespenster in gewaltig bewegten Gruppen zu den Wolken und setzen dort ihre Vernichtungsschlacht fort. Die Geisel Gottes, der blutige Attila, stürmt mit seinen wilden Horden noch einmal gegen die Römerscharen an, welche unter dem Zeichen des Kreuzes kämpfen und siegen. — Das Licht des Christentums zerstört die Finsternis des Heidentums.

Dies großartige Motiv von gespensterhafter dämonischer Natur gab Franz Liszt die Anregung zu seiner symphonischen Dichtung. — Im Beginn derselben wirbeln die Figuren der gedämpften Violinen wie Nebelwolken auf; sie verdichten sich mehr und mehr, je höher sie steigen; wir hören die Hörner-Schlachtrufe der Hunnen, welchen die Trompetensignale der Römer antworten. Mit einem wilden Schlachtgesang stürzen sich die gefallenen Hunnen in die Geisterschlacht; ein Choralgesang geleitet die kämpfenden Geister der Römer, welche dem wütenden Ansturm Trotz bieten. Immer fanatischer wogt der Vernichtungskampf, immer grimmiger wird das Gewühl — bis plötzlich Licht durch die finsternen Wolken blitzt: es geht vom siegenden Kreuze aus. Mächtige Fanfaren verkünden den Triumph des Christentums!

Das Orchester schweigt: die Waffen senken sich. Wir hören Orgelklänge; sie intonieren den uralten Choral:

Crux fidelis, inter omnes
Arbor una nobilis,
Nulla silva talem profert.
Fronde, flore, germine
Dulce lignum, dulce clavos,
Dulce pondus sustinet.

Sanfte, flüsternde Stimmen ringen sich jetzt durch Nacht und Nebel empor; der Kampf ist aus; Frieden und Ruhe kehren in Roms Gefilde zurück. Der Schlachtgesang wird zum Dankgebet! In hoc signo vinces!

F. Liszt.

Bataille des Huns.

Kaulbach nous disait une fois comment, dans l'une des dernières conversations qu'il eut avant de quitter Rome avec un historien de ses amis, le jeune savant raconta la légende qui s'était attachée à la terrible bataille livrée dans les

Champs Catalauniens (451) par Théodoric, à la tête des peuples chrétiens, à Attila, roi des Huns, chef de leurs hordes païennes, ajoutant que la lutte avait été si acharnée, au dire du chroniqueur qui narrel e fait, qu'à peine les derniers rayons du jour furent-ils éteints, les survivants épouvantés crurent apercevoir, à travers les ombres de la nuit tombante, le combat se continuer entre les âmes des morts, toutes enflammées encore des rages et des fureurs qui les avaient animées peu d'instant auparavant.

Ce récit ne cessa de préoccuper la pensée du grand artiste; il s'en était emparé, il l'obsédait si bien, qu'en traversant peu après les champs de Trasimène, témoins d'un combat non moins long, non moins nombreux, non moins meurtrier, la légende du Ve siècle prit tout d'un coup corps à ses yeux. — Dans les brouillards qui flottaient aux derniers reflets du couchant sur les eaux du lac, il distinguait des figures, des groupes; ces combattants fantastiques se détachèrent toujours davantage, ils devinrent vivants à ses regards. Son tableau était fait. Mais, avec cette tendance philosophique qui marqua toujours à un noble coin les conceptions de son génie, Kaulbach vit en cette lutte suprême de Théodoric contre Attila, deux principes s'entrechoquer: la barbarie et la civilisation, le passé et l'avenir de l'humanité. Aussi, en mettant en présence ses deux héros, il éclaira l'un d'une leur verdâtre, livide, cadavéreuse, comme un fait malfaisant, malgré la hauteur, l'audace, la puissance de volonté spontanée qui éclate dans toute sa personne; il enveloppa l'autre, plus concentré dans son attitude, plus calme, plus faible aussi comme individu — car il est supporté par ces alliés, Mérovée le Franc, Aëtius le Romain — d'une lumière, solaire, féconde, bienfaisante et envahissante, qui émane de la Croix dont il est précédé, comme d'un drapeau vainqueur.

La composition de cette fresque, acclamée comme un incontestable chef-d'œuvre du maître, est d'accord avec la vérité et la tradition historique, qui fit toujours d'Attila, surnommé le Fléau de Dieu, l'idéal de la barbarie féroce, tandis que le pape Léon-le-Grand, dont les supplications sauvèrent Rome de son invasion, les évêques Geminiani, Lupo, d'autres encore, qui rachetèrent d'autres villes d'une destruction certaine, demeuraient dans l'esprit des peuples la personification des secours célestes qui protègent et assistent les nations chrétiennes.

En écoutant parler Kaulbach et en contemplant son œuvre merveilleuse que les générations admireront et étudieront, il nous sembla que sa pensée se laisserait transporter en musique, cet art pouvant reproduire l'impression des deux lumières surnaturelles et contrastantes, par deux motifs, dont l'un représente la furie des passions barbares qui poussaient les Huns à la dévastation de tant de pays, au carnage de tant de populations; dont l'autre porte en lui les forces sereines, les vertus irradiantes de l'idée chrétienne. Cette idée n'est-elle pas comme incarnée dans l'antique chant grégorien: *Crux fidelis*?

Le peintre crut voir surgir ses personnages dans les brumes d'un soir d'été; le musicien crut entendre, au sein de la mêlée sanglante, s'élever en un chœur formidable les cris des assaillants, le choc des armes, les rugissements des blessés, les imprécations des vaincus; les gémissements des mourants pendant qu'il saisisait, venant d'un vague lointain, les accents d'une prière, d'un chant sacré, montant au ciel du fond des cloîtres, dont il emplissait seul le silence. Plus le tumulte de la bataille devenait assourdissant, plus ce chant grandissait en force et en puissance. Les deux thèmes se rapprochant toujours, finirent par se toucher, s'étreindre, lutter corps à corps, comme deux géants, jusqu'à ce que celui qui s'identifie avec le vrai divin, la charité universelle, le progrès dans l'humanité, l'espérance transmondaine, fût victorieux et répandît sur toutes choses son jour radieux, transfigurant, éternel!

Hunnenschlacht.

Symphonische Dichtung N^o 11.


F. Liszt.
1811-1886


Tempestoso, Allegro non troppo.

Kleine Flöte. 

2 Flöten. 

2 Hoboen. 

2 Klarinetten in B. 

2 Fagotte. 

1. u. 2. Horn in F. 

3. u. 4. Horn in F. 

3 Trompeten in C. 

2 Tenorposaunen. 

Baßposaune u. Tuba. 

3 Pauken in As.C.G. 

Becken.
(Ohne große Trommel)
(Senza Cassa.) 

Orgel. 

1. Violinen. 

2. Violinen. 

Bratschen. 

Violoncelle. 

Kontrabässe. 

NB. Für den Dirigenten. Das ganze Kolorit soll anfangs sehr finster gehalten sein, und alle Instrumente müssen geisterhaft erklingen.

Kl. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vo.

Kb.

a 2.

feroce

f

Kl. Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (C)
 Tps.
 Bps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

Musical score for a full orchestra and vocal soloist. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The woodwind section includes Clarinet in B-flat, Flute, Oboe, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, and Tuba. The percussion section includes Kettledrums, Snare Drum, and Cymbals. The string section includes Violins, Violas, Cellos, and Double Basses. The vocal soloist part is marked *f* and *feroce*.

The first system of the musical score includes the following parts and markings:

- KL Fl.**: Key of D minor, 2/4 time signature.
- Fl.**: Flute part, marked *a 2.* and *cresc.*
- Hb.**: Horn part, marked *cresc.*
- Cl. (B)**: Clarinet in B-flat part, marked *a 2.* and *cresc.*
- Fg.**: Bassoon part, marked *a 2.* and *cresc.*
- Cor. (F)**: Cor Anglais in F part, marked *cresc.*
- Tbe. (C)**: Trombone in C part, marked *p* at the end.
- Tps.**: Trumpet part.
- Bps. Tb.**: Baritone and Trombone parts.
- Pk.**: Piano part.
- 1. V.**: Violin I part, marked *cresc.*
- 2. V.**: Violin II part, marked *cresc.*
- Br.**: Brass part, marked *cresc.*
- Vc.**: Viola part, marked *cresc.*
- Kb.**: Cello part, marked *cresc.*

The image shows a page from a musical score, likely for a symphony or opera. It features multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *cresc.* (crescendo). The key signature has one sharp (F#), and the time signature is 4/4. The instruments listed on the left are:

- Kl. Fl.
- Fl.
- Hb.
- Cl. (B)
- Fg.
- Cor. (F)
- Tbe. (C)
- Tps.
- Bps. Tb.
- Pk.
- (mit Holzschläge)n
- Bk.
- 1. V.
- 2. V.
- Br.
- Vo.
- Kb.

The score is written in German, with some words like "Kl.", "Hb.", "Cl.", "Fg.", "Cor.", "Tbe.", "Tps.", "Bps.", "Pk.", "Bk.", "1. V.", "2. V.", "Br.", "Vo.", and "Kb." appearing on the left margin next to their respective staves. The music itself is arranged in measures across four systems. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The dynamics range from *p* to *cresc.*

- A -

Kl. Fl. *a 2.* *#*

Fl. *(cresc.)*

Hb. *(cresc.)*

Cl. (B) *a 2.* *(cresc.)*

Fg. *(cresc.)*

Cor. (F) *3*

Tbe. (C) *p*

Tps. *p*

Bps. Tb. *p*

PK. *p* *cresc.*

Bk. *poco a poco*

1. V. *cresc.*

2. V. *cresc.*

Br. *cresc.*

Vo. *cresc.*

Kb. *cresc.*

- A -

Von hier an Alla breve taktieren!
Più mosso. (Allegro energico assai.)

Kl.Fl. *a 2.*

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbc.
(C)

Tps.

Bps.
Tb.

Pk.

1. V. *NB.*

2. V. *f violente*

Br. *f violente*

Vc. *f violente*

Kb.

NB. Die Triolenfigur sehr schwungvoll mit Bravour gespielt, und die mit > bezeichneten Ächtel sehr scharf.

E. Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbc.
 (C)
 Tps.
 Bps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

Musical score for a large orchestra and vocal ensemble. The score is in 3/4 time and B-flat major. It features woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Horn, Tuba, Snare Drum), strings (Violin, Viola, Cello, Double Bass), and vocal parts (Soprano, Alto, Tenor, Bass). The woodwinds and strings play a complex, rhythmic pattern in the first two measures, while the brass and vocal parts enter in the third measure. The score is marked with various dynamics (f, p, mf) and articulation (accents, slurs).

Kl. Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (C)
 Tps.
 Hps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

a 2.
 p
 p
 p

Kl. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vo.

Kb.

Kl. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

a 2.

f

p

muta in F.

Kl. Fl.
 Fl.
 Hb.
 Cl. (B)
 Fg.
 Cor. (F)
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

a2.
 a2.
 sf
 ten.
 f marc. ed agitato
 fp
 fp
 a2.
 sf
 ten.
 fp
 fp
 fp
 fp

E. E. 3667

Kl. Fl. *a 2.*
 Fl. *a 2.*
 Hb. *p*
 Cl. (B) *p*
 Fg. *a 2.* *p marc.*
 Cor. (F) *p*
 Tbe. (C) *p*
 Tps.
 Bps. Tb. *p*
 Pk. *pp*
 1. V. *ten*
 2. V. *cresc.*
 Br. *cresc.*
 Vo. *cresc.*
 Kb. *cresc.*

B

Kl. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

B

Kl. Fl.
 Fl.
 Hb.
 Cl. (B)
 Fg.
 Cor. (F)
 Tbe. (C)
 Tps.
 Bps. Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

a 2.
mezzo forte
div.
heftig violente
f

(mf)

Hb.
 Cl. (B)
 Fg.
 Pk.
 1. V.
 2. V.
 Br.
 Ve.
 Kb.

dim.
p
pp
ten.
p marc.
stacc.
pizz.
p
p
a 2. ten.
s
ten.
s
sempre piano
sempre pianissimo
sempre piano
ten.
s
sempre piano
ten.
s
sempre piano

C

Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

Cl. (B) *a 2. p*

Fg. *1. 2. (p) a 2. Basso.*

Cor. (F) *1. 2. 3. (p)*

Ps. *p*

1. V. *molto sf*

2. V. *molto sf*

Br. *agitato p stacc.*

Vo. *p stacc. arco.*

Kb. *p stacc.*

C Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel.

Fl. *a 2. p stacc.*

Hb. *p stacc.*

Cl. (B) *p stacc.*

Fg. *a 2. p stacc.*

Cor. (F) *1. 2. a 2. p stacc.*

Ps. *1. 2. 3. p stacc.*

1. V. *pizz.*

2. V. *mezzo forte pizz.*

Br. *mezzo forte pizz.*

Vc. *pizz. mezzo forte unis. \sharp*

Kb. *mezzo forte*

Hb. *a 2.*

Cl.
(B) *a 2.*

Fg.

1. V.

2. V.

Br.

Vo.

Kb.

arco

mf arco

mf arco

pizz. mf

(mf) marc.

Alla breve taktieren! (♩)

Choral.

Tps.

mp marcato

1. V.

2. V.

Br.

Vo.

Kb.

Tps.

arco furioso

wild furioso


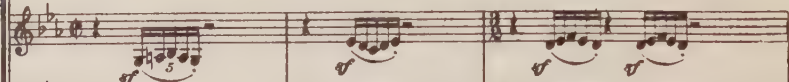

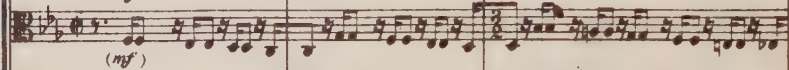

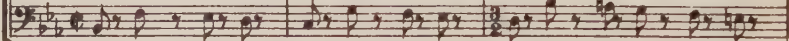
1. V.


2. V.

Br.

Vo.

Kb.

Tps. 
 1. V. 
 2. V. 
 Br. 
 Vo. 
 Kb. 

Cl. (B) 
 Fg. 
 Tps. 
 Pk. 
 1. V. 
 2. V. 
 Br. 
 Vo. 
 Kb. 

a 2.
 ten. 3
 ten. 3
 sempre pp
 1. V.
 2. V.
 Br.
 Vc.
 Kb.

3 Viertel taktieren! (♩)

Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vc.
 Kb.

KL. Fl.

Fl.

Hb.

Cl. (B)

Fg.

Cor. (F)

Tps.

Bps. Tb.

1. V.

2. V.

Br.

Vc.

Kb.

p

a 2.

A

a 2.

A

a 2.

pizz.

div.

mf

pizz.

mf

pizz.

mf

a 2.

Fl.

Hb.

Cl.
(B)

Fg.

1. V.

2. V.

Br.

Vc.

Kb.

(p)

arco

arco

(p)
senza sord.
pizz.

(p)

Alia-breve! (♩)

1. 2.

Choral. Solo.
a 2.

Tbc.
(C)

Bps.
Tb.

1. V.

2. V.

Hr.

Vc.

Kb.

mp marcato

Choral. mp marcato

stacc. sempre

26

1. 2. a 2.

Tbc.
(C)

Bps.
Tb.

4. V.

2. V.

Br.

Vc.

Kb.

senza sord.

senza sord.

The image shows a page of a musical score, numbered 26. The score is for a large ensemble, including Tuba (C), Baritone Saxophone, Trombone, 4th Violin, 2nd Violin, Trumpet, Violoncello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two measures, 26 and 27. In measure 26, the Tuba (C) part has a whole note rest. The Baritone Saxophone and Trombone parts have a whole note rest. The 4th Violin part has a whole note rest. The 2nd Violin part has a half note G4, followed by a half note F#4, and then a half note E4. The Trumpet part has a half note G4, followed by a half note F#4, and then a half note E4. The Violoncello and Double Bass parts have a half note G3, followed by a half note F#3, and then a half note E3. In measure 27, the Tuba (C) part has a whole note rest. The Baritone Saxophone and Trombone parts have a whole note rest. The 4th Violin part has a whole note rest. The 2nd Violin part has a half note G4, followed by a half note F#4, and then a half note E4. The Trumpet part has a half note G4, followed by a half note F#4, and then a half note E4. The Violoncello and Double Bass parts have a half note G3, followed by a half note F#3, and then a half note E3. The score includes various musical notations such as rests, notes, and dynamic markings like 'senza sord.'.

1. 2. a 2.

Tbe. (C)

Bps. Tb.

1. V.

2. V.

Br.

Vo.

Kb.

Cl.
(B)

Fg.

Tbe.
(C)

Bps.
Tb.

1. 2. a. 2.

senza sord.
a f u o

1. V.

2. V.

Br.

Vc.

Kb.

D

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Ve.

Kb.

Solo. (*mf*)

Solo. (*mf*)

ten.

f ten.

f ten.

f ten.

Solo.

1. 2. a 2.

pp

mf marc.
arco

mf marc.

D

Fl. *(mf)*
 Hb. *ten.* *f* *ten.* *g* *(mf)*
 Cl. (B)
 Fg. *p* *(mf)*
 Cor. (F) *ten.* *f* *ten.* *g* *3* *p*
 Tbc. (C) 1. 2. *f* *ten.* *g* *3* *p* *muta in F.*
 Tps. *p*
 Bps. Tb. *p*
 Pk. *pp* *muta in B. As. Es.*
 1. V. *f*
 2. V. *f*
 Br. *f*
 Ve.
 Kb.

E

Fl.

Hb.

Cl.
(B)

Bs.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

E

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

1. 2.
Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

mf

mf

mf

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1. 2.

a 2.

1.V.

2.V.

Br.

Vc.

Kb.

Kl. Fl.

Fl.

Hb.

Cl. (B)

Fg.

Cor. (F)

Tbe. (F)

Tps.

Bps.

Tb.

Pk.

4.V.

2.V.

Br.

Vc.

Kb.

wild furioso

f

a 2.

(IV. f)

Alla breve.

35

Poco a poco accelerando (sin al Andante maestoso).

Fl. Fl.

Fl.

Hb.

Ci. (B)

Fg.

Cor. (F)

Tbe. (F)

Tps.

Bps.

Tb.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

a 2. f. strepitoso

a 2. f. strepitoso

a 2. f. strepitoso

1. 2.

sempre stacc. f. strepitoso

(simile)

sempre stacc. f. strepitoso

(simile)

f. strepitoso

(f)

(f)

Kl. Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 mit Paukenschlägeln
 Bk.
 1. V.
 2. V.
 Br.
 Vc.
 Kb.

Full orchestral score page 37, featuring woodwinds, brass, strings, and vocal soloists. The score is written in G major (one sharp) and 2/4 time. The key signature is G major (one sharp).

Woodwinds:

- Kl. Fl. (Piccolo): Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.
- Fl.: Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.
- Hb.: Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.
- Cl. (B): Bass clef, G major. Part 1: G3, A3, B3, C4, B3, A3, G3. Part 2: G3, A3, B3, C4, B3, A3, G3. Part 3: G3, A3, B3, C4, B3, A3, G3.
- Fg.: Bass clef, G major. Part 1: G3, A3, B3, C4, B3, A3, G3. Part 2: G3, A3, B3, C4, B3, A3, G3. Part 3: G3, A3, B3, C4, B3, A3, G3.

Brass:

- Cor. (F): Treble clef, F major. Part 1: F4, G4, A4, B4, C5, B4, A4, G4. Part 2: F4, G4, A4, B4, C5, B4, A4, G4. Part 3: F4, G4, A4, B4, C5, B4, A4, G4.
- Tbe. (F): Treble clef, F major. Part 1: F4, G4, A4, B4, C5, B4, A4, G4. Part 2: F4, G4, A4, B4, C5, B4, A4, G4. Part 3: F4, G4, A4, B4, C5, B4, A4, G4.
- Tps.: Bass clef, F major. Part 1: F3, G3, A3, B3, C4, B3, A3, G3. Part 2: F3, G3, A3, B3, C4, B3, A3, G3. Part 3: F3, G3, A3, B3, C4, B3, A3, G3.
- Bps. Tb.: Bass clef, F major. Part 1: F3, G3, A3, B3, C4, B3, A3, G3. Part 2: F3, G3, A3, B3, C4, B3, A3, G3. Part 3: F3, G3, A3, B3, C4, B3, A3, G3.
- Pk.: Bass clef, F major. Part 1: F3, G3, A3, B3, C4, B3, A3, G3. Part 2: F3, G3, A3, B3, C4, B3, A3, G3. Part 3: F3, G3, A3, B3, C4, B3, A3, G3.
- Bk.: Bass clef, F major. Part 1: F3, G3, A3, B3, C4, B3, A3, G3. Part 2: F3, G3, A3, B3, C4, B3, A3, G3. Part 3: F3, G3, A3, B3, C4, B3, A3, G3.

Strings:

- 1. V.: Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.
- 2. V.: Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.

Vocal Soloists:

- Br.: Treble clef, G major. Part 1: G4, A4, B4, C5, B4, A4, G4. Part 2: G4, A4, B4, C5, B4, A4, G4. Part 3: G4, A4, B4, C5, B4, A4, G4.
- Vo.: Bass clef, G major. Part 1: G3, A3, B3, C4, B3, A3, G3. Part 2: G3, A3, B3, C4, B3, A3, G3. Part 3: G3, A3, B3, C4, B3, A3, G3.
- Kb.: Bass clef, G major. Part 1: G3, A3, B3, C4, B3, A3, G3. Part 2: G3, A3, B3, C4, B3, A3, G3. Part 3: G3, A3, B3, C4, B3, A3, G3.

Performance Markings:

- ff furioso* (fortissimo furioso) is marked for the vocal soloists (Br., Vo., Kb.) and the 1st Violin (1. V.) in the final measure.
- ten.* (tenu) is marked for the vocal soloists (Br., Vo., Kb.) in the final measure.

KL.F.

F1. *a 2.*

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1.V. *ten.*

2.V. *ten.*

Br. *ten.*

Vc. *ten.*

Kb. *ten.*

Fl. *a 2.*
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F) *1. 2. in F. ten.*
ten.
 (Schlachtruf.)
 Tps.
 (Schlachtruf.)
 Bps.
 Tb.
 Pk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.
rinf.

Kl.F1.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

5
ten.
a 2.
a 2.
1. 2.
*(II. *ff*) (>)*
*(Tb. *ff*) (>)*
rin.

F

Kl. Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 Bk.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

a 2.
 a 2.
 a 2.
 a 2.
 4. 2.
 mit Paukenschlägeln
 (S)
 con.

KL.Fl.
Fl.
Hb.
Cl.
(B)
Fg.
Cor.
(F)
Tbe.
(F)
Tps.
Bps.
Tb.
Pk.
Bk.
1.V.
2.V.
Br.
Vo.
Kb.

The musical score is for a large orchestra and choir. The orchestration includes woodwinds (Kl.Fl., Fl., Hb., Cl. (B), Fg.), brass (Cor. (F), Tbe. (F), Tps., Bps., Tb., Pk., Bk.), and strings (1.V., 2.V., Br., Vo., Kb.). The woodwinds and strings play a complex, rhythmic pattern, while the brass and choir provide harmonic support. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and strings are marked with 'a 2.' and '7.' indicating specific parts or measures. The brass and choir parts are marked with '1.2.' and '7.' indicating specific parts or measures. The woodwinds and strings are marked with 'a 2.' and '7.' indicating specific parts or measures. The brass and choir parts are marked with '1.2.' and '7.' indicating specific parts or measures.

Kl.Fl. *a 2.*
 Fl. *a 2.*
 Hb. *a 2.*
 Cl. (B) *a 2.*
 Fg. *a 2.*
 Cor. (F)
 Tbe. (F)
 Tps.
 Bps.
 Tb.
 Pk.
 1.V. *furioso* *ten.*
 2.V. *furioso* *ten.*
 Br. *ten.*
 Ve. *furioso* *ten.*
 Kb. *furioso* *ten.*

Musical score for page 43, featuring woodwinds, brass, and strings. The woodwinds (Flute, Clarinet, Bassoon, Oboe) play a melodic line with triplets. The brass (Trumpets, Trombones, Horns) provides harmonic support. The strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern. The score includes dynamic markings like 'mf' and 'furioso', and performance instructions like 'ten.' and 'a 2.'

45

Kfl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1.V.

2.V.

Br.

Vo.

Kb.

rin. G

Kl. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.

Tb.

Pk.

1. V.

2. V.

Br.

Vc.

Kb.

2.

ton.

ton.

ton.

2.

K1.F1.

Fl.

Hb.

Cl. (B)

Fg.

Cor. (F)

Tbe. (F)

Tps.

Bps.

Tb.

Pk.

1.V.

2.V.

Br.

Vc.

Kb.

p

mf

pp

ten. marc.

gestopft

in B. As. Es.

[illegible]

Kl.Fl. *a 2.*
 Fl. *a 2.*
 Hb. *f*
 Cl. (B) *f*
 Fg. *a 2.*
 Cor. (F) *f*
 Tbe. (F) *1. 2.* *Solo* *mf* *3*
 Tps. *(mf)*
 Bps. *(mf)*
 Tb. *mf*
 Pk. *mf*
 Bk. *trem.* *p* *cresc.*
 4.V. *f*
 2.V. *f*
 Br. *f*
 Vo. *f*
 Kb. *f*

Kl.Fl. *a 2.*

Fl. *(mf) cresc.*

Hb. *(mf) cresc.*

Cl. (B) *(mf) cresc.*

Fg. *a 2.* *(cresc.)*

Cor. (F) *cresc.*

Tbe. (F) *1. 2.* *(p) cresc.*

Tps.

Bps. Tb.

Pk. *cresc.*

1.V. *cresc.*

2.V. *cresc.*

Br. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

E.E. 3667

H

Kl.Fl. *a 2.* *f* *sempre*
 Fl. *f* *sempre*
 Hb. *f* *sempre*
 Cl. (B) *a 2.* *f* *sempre* *stacc.*
 Fg. *a 2.* *f* *(sempre)* *stacc.*
 Cor. (F) *f* *(sempre)*
 Tbe. (F) *1. 2.* *f* *(sempre)*
 Tps. *f* *sempre*
 Bps. *f* *sempre*
 Tb. *f* *sempre*
 Fk. *f* *sempre*
 1.V. *f* *sempre*
 2.V. *f* *sempre*
 Br. *f* *sempre*
 Vo. *f* *sempre*
 Kb. *f* *sempre*
 H *f* *sempre*

Hb. *a 2.*
 Cl. (B) *a 2.*
 Fg. *a 2.*
 1. V. *(mit breitem Strich)*
 2. V. *marc. (mit breitem Strich)*
 Br. *marc.*
 Vc.
 Kb.

Hb. *a 2.*
 Cl. (B) *a 2.*
 Fg. *a 2.*
 (mit breitem Strich)
 1. V. *marc.*
 2. V. *marc.*
 Br. *marc.*
 Vc. *marc.*
 Kb.

Fl.

Hb.

Cl.
(B)

Fg.

(mit breitem Strich)

1.V.

2.V.

Br.

Vo.

Kb.

marc.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

8.4.

1.V.

2.V.

Br.

Vo.

Kb.

(II. f)

Hb.

Cl.
(B)

Fg.

Cor.
(F)

1.V.

2.V.

Br.

Vo.

Kb.

Kl.Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

(Schlachtruf) Solo
ten.

Tbe.
(F)

Bk.

1.V.

2.V.

Br.

Vo.

Kb.

KL Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

Bk.

4.V.

2.V.

Br.

Vc.

Kb.

cresc. poco a poco

ten.

8

Kl.Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 Bk.
 1.V.
 2.V.
 Br.
 Vc.
 Kb.

mit Holzschlägeln
 unis.

XI. Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

1. V.

2. V.

Br.

Vo.

Kb.

[illegible]

Kl.Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbe.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 1.V.
 2.V.
 Br.
 Vo.
 Kb.

a 2.
 a 2.
 a 2.
 a 2.
 cresc. molto
 cresc. molto
 cresc. molto
 cresc. molto
 cresc. molto

E. E. 3687

I Maestoso assai (Andante). $\text{♩} = 4$

Kl. Ff. *mf*
 Fl. *mf*
 Hb. *mf*
 Cl. (B) *mf*
 Fg. *a2. mf* *ten.* *3*
 Cor. (F) *mf*
 Tbe. (F) *mf*
 Tps. *a2. mf* *ten.* *3*
 Bps. *mf* *ten.* *3*
 Tb. *mf* *ten.* *3*
 Bk. *mf* *ten.* *3*
 Ohne Schlägel, die zwei Hälften der Becken schwingend gegeneinander geschlagen. *(ff)*
 Org. oder Harmonium. Die Orgel (oder das Harmonium) im Hintergrund des Orchesters; bei Auf-
 führungen im Theater, falls das Orchester nicht, auf der Bühne, soll die
 Orgel hinter den Vorhang gestellt werden.
 1. V. *fff* *12*
 2. V. *fff* *12*
 Br. *fff* *12*
 Vc. u. Kb. *fff* *ten.* *3* *ten.* *3*

I *fff*

E.E. 3667

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments listed on the left include:

- Fl. (Flute)
- Hb. (Horn)
- Cl. (B) (Clarinet in B-flat)
- Fg. (Fagott) (Bassoon)
- Cor. (F) (Cor Anglais)
- Tbe. (F) (Trombone in F)
- Tps. (Trumpet)
- Bps. (Bassoon)
- Tb. (Trombone)
- Pk. (Percussion)
- Bk. (Bass)
- Org. (Organ)
- 4.V. (Violin 4)
- 2.V. (Violin 2)
- Br. (Bass)
- Ve. (Violoncello)
- Kb. (Kontrabaß)

The score includes various musical notations, including notes, rests, and dynamic markings such as "a 2." and "ten." (tenuto). The page is numbered "11" in the top right corner.

a tempo

10

This musical score page, numbered 68, contains measures 1 through 4 of a piece. The instrumentation includes a large orchestra and a vocal ensemble. The orchestral parts are arranged in two systems. The first system includes Kl.Fl. (Clarinet in F), Fl. (Flute), Hb. (Horn), Cl. (B) (Clarinet in B), Fg. (Fagott), Cor. (F) (Cor Anglais), Tbe. (F) (Trombone), Tps. (Trompete), Bps. (Bass Trombone), Pk. (Percussion), and Bk. (Bassoon). The second system includes Org. (Organ), 1.V. (Violin I), 2.V. (Violin II), Br. (Brass), Vc. (Violoncello), and Kb. (Kontrabaß). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'a 2.' (second ending). The vocal parts (1.V., 2.V., Br., Vc., Kb.) are written in a style that suggests they are for a choir or large vocal group, with some parts having lyrics written below the notes.

Kl.Fl.

Fl.

Hb.

Cl.
(B)

Fg.

Cor.
(F)

Tbe.
(F)

Tps.

Bps.
Tb.

Pk.

Bk.

Org.

1.V.

2.V.

Br.

Vc.

Kb.

NB. Die Holzbläser tacent, wenn der Choral
von dem Harmonium ausgeführt [wird].

a tempo

69

Lento.

KL.Fl. *ff* *a2.Ω* *ff* *ff* *ten.* *3*

Fl. *ff* *ff* *ff* *ff* *ten.* *3*

Hb. *Solo dolce* *ff* *ff* *ff* *ten.* *3*

Cl. (B) *dolce* *ff* *ff* *ff* *ten.* *3*

Fg. *dolce* *ff* *ff* *ff* *ten.* *3*

Cor. (F) *ff* *ff* *ff* *ff* *ten.* *3*

Tbe. (F) *ff* *ff* *ff* *ff* *ten.* *3*

Tps. *ff* *ff* *ff* *ff* *ten.* *3*

Bps. *ff* *ff* *ff* *ff* *ten.* *3*

Tb. *ff* *ff* *ff* *ff* *ten.* *3*

Pk. *ff* *ff* *ff* *ff* *ten.* *3*

Bk. *ff* *ff* *ff* *ff* *ten.* *3*

Org. *p dolce* *ff* *ff* *ff* *ten.* *3*

1.V. *ff* *ff* *ff* *ff* *ten.* *3*

2.V. *ff* *ff* *ff* *ff* *ten.* *3*

Br. *ff* *ff* *ff* *ff* *ten.* *3*

Vc. *ff* *ff* *ff* *ff* *ten.* *3*

Kb. *ff* *ff* *ff* *ff* *ten.* *3*

Kl.Fl.
 Fl.
 Hb.
 Cl.
 (B)
 Fg.
 Cor.
 (F)
 Tbc.
 (F)
 Tps.
 Bps.
 Tb.
 Pk.
 Bk.
 Org.
 1. V.
 2. V.
 Br.
 Vo.
 Kb.

a 2.
ten.
3.
ten.
3.
ten.
3.
ten.
3.

Solo dolce

F1.

Cl.
(B)

dolce

dolce

espress.

Fg.

Org.

(p)

1.V.

2.V.

Br.

Vo.

F1.

Hb.

(dolce)

Cl.
(B)

dolcis. amor.

amor.

Fg.

Org.

dolcis.

1.V.

pp

2.V.

pp

Br.

Vo.

K

Fl.

Hb.

Cl.
(B)

Fg.

Org.

1.V.

2.V.

Br.

Vo.

Muta in C.

pp *perdendo* *mf*

K

Nicht schleppend, aber sehr ruhig.

1.V.

2.V.

Br.

Vo.

(p) espressivo pietoso

Den Rhythmus in den 2ten Violinen scharf hervorgehoben.

marc.

(p) espressivo pietoso

a2.

(p) espressivo pietoso

1.V.

2.V.

Br.

Vo.

Cl.
(C)

in C.

p

1. V.

2. V.

Br.

a 8.

Vo.

div.

Solo
p dolce

Hb.

Cl.
(C)

1. V.

2. V.

Br.

Vo.

Solo
p dolce

Fl.

p dolce

Hb.

Cl.
(C)

1. V.

2. V.

Br.

Vo.

Fl. Cl. (C) 4.V. 2.V. Br. Vc.

molto tranquillo

Fl. Cl. (C) 4.V. 2.V. Br. Vc.

dolciss.

molto tranquillo

dolciss.

Solo *p*

L

R.

Fl. Hb. Cl. (C) Fg. 4.V. 2.V. Br. Vc.

ten.

dolciss. ten.

dolciss. ten.

dolciss.

div. a

p

R. . . . bedeutet ein geringes Ritardando, sozusagen: ein leises cresc. des Rhythmus.

*sempre dolciss.**un poco rit.*

Fl.

Hb.

Cl.
(C)

Fg.

4.V.

2.V.

Br.

Vo.

ppp

ppp

p

un poco rit.

*perdendo***M****Allegro. (Alla breve.)**

Fl.

Hb.

Cl.
(C)

Fg.

4.V.

2.V.

Br.

Vo.

p cantabile

p

p

piano

M

Fl.

Hb.

Cl.
(C)

Fg.

Cor.
(F)

1. V.

2. V.

Br.

Vo.

a 2.

1. 2.

p

Solo

p

Fl.

Hb.

Cl.
(C)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

1. V.

2. V.

Br.

Vc.

Kb.

a 2.

1. 2.

(II. P)

in C.

ten.

Solo

my marc.

nesso f. solenne

pizz.

p

(p)

p

p

rinf.

rinf.

FL.

Hb.

Cl.
(C)

Fg.

Cor.
(F)

Tbe.
(C)

Tps.

Pk.
in H.C.G.

1.V.

2.V.

Br.

Vc.

1. 2.

ten.

Solo

ten.

(H. mf)

ten.

mf marc.

p

p

FL.

Hb.

Cl.
(C)

Fg.

Cor.
(F)

1.V.

2.V.

Br.

Vc.

Kb.

2.

p

p

pizz.

(p)

(p)

Fl. N

Hb. *a 2.*

Cl.
(C) *a 2.*

Fg.

Cor.
(F)

Tbe.
(C) *1. 2. ten. ten. muta in E.*

Tps. *mf Solo mezzo forte 8 ten. (II. mf) ten.*

Pk. *mf marc.*

1. V. *piano*

2. V. *(mf)*

Br.

Vc.

Kb.

N

Fl.

Hb.

Cl.
(C)

Fg.

Cor.
(F)

Tbe.
(E)

Tps.

Pk.

1. v.

2. v.

Br.

Vc.

Kb.

a 2.

1. 2.

solenne

(p)

(p)

arco

p

[illegible]

Fl. *cresc.* (-) (-) (-)

Hb. *cresc.* (-) (-) (-)

Cl. (C) *cresc.* (-) (-) (-)

Fg. *cresc.* (-) (-) (-)

(E) *cresc.* (-) (-) (-)

Cor. (C) *cresc.* (-) (-) (-)

Tbe. (E) *cresc.* (-) (-) (-) *muta in C.*

Tps. *cresc.* (-) (-) (-)

Ph. *cresc.* (-) (-) (-)

1. V. *cresc. molto*

2. V. *cresc. molto*

Br. *cresc. molto*

Vo. *cresc. molto*

Kb. *cresc. molto* *arco*

Fl.

Hb.

Cl.
(C)

Fg.

1.V.

2.V.

Br.

Vo.

Kb.

0

Cl.
(C)

Fg.

(E)
Cor.

(C)

1.V.

2.V.

Br.

Vo.

Kb.

Stretto.

p

p

muta in F.

p marc.

dim.

dim.

p

fp

fp

Stretto.

Hb.
 Cl.
 (C)
 Fg.
 Cor.
 (C)
 Tbe.
 (C)
 1.V.
 2.V.
 Br.
 Vo.

Solo *p*
p
p
 In C.
f
f

Hb.
Cl.
(C)
Fg.
(F)
Cor.
(C)
Tbe.
(C)
1. V.
2. V.
Sr.
Vo.

Kl.Fl. *P*
 Fl. *a 2.*
 Hb. *cresc.* *(mf)* *(f)*
 Cl. (C) *(II. mf)* *(f)*
 Fg. *a 2. cresc.*
 (F) *a 2.*
 Cor. (C) *a 2.*
 Tbe. (C) *cresc.*
 Tps.
 Bps.
 Tb.
 Pk.
 1.V. *stacc. e cresc.*
 2.V. *cresc.*
 Br. *stacc. e cresc.*
 Vo. *stacc. e cresc.*
 Kb. *P (mf) cresc.*

[illegible]

This musical score page, numbered 86, contains measures 1 through 5 of a piece marked with a 'Q' time signature. The instrumentation includes:

- Woodwinds:** Kl. Fl. (Clarinet in E-flat), Fl. (Flute), Hb. (Harmonica), Cl. (C) (Clarinets in C), Fg. (Fagott/Bassoon), (F) Cor. (French Horns), (C) Cor. (Cor Anglais).
- Brass:** Tbe. (C) (Trumpets in C), Tps. (Trumpets), Bps. (Baritone), Tb. (Tuba), Pk. (Percussion).
- Keyboard:** Org. (Organ).
- Strings:** 1. V. (Violins), 2. V. (Violas), Br. (Bassoons), Vo. (Violas), Kb. (Kb. Basses).

The score features various musical notations including notes, rests, and dynamic markings such as p (piano) and f (forte). The organ part includes a specific registration marking (C) . The string parts are written in a rhythmic pattern, likely for a march or dance.

Kl.Fl. *a 2.*
 Fl. *a 2.*
 Hb.
 Cl. *a 2.*
 (C)
 Fg.
 (F) *a 2.*
 Cor. *a 2.*
 (C)
 Tbe. *a 2.*
 (C)
 Tps.
 Bps.
 Tb.
 Pk.
 Bk.
 Org.
 1.V. *ten. 3*
 2.V. *ten. 3*
 Br. *ten. 3*
 Vo. *ten. 3*
 Kb. *ten. 3*
pompōso

den Rhythmus scharf hervorgehoben

den Rhythmus scharf hervorgehoben

(S)

Kl.Fl. *f* sempre a 2.
 Fl. *f* sempre
 Hb. *f* sempre
 Cl. (C) *f* sempre a 2.
 Fg. *f* sempre a 2.
 (F) *f* sempre a 2.
 Cor. (C) *f* sempre
 Tbe. (C) *f* sempre
 Tps. *f* sempre
 Bps. *f* sempre
 Tb. *f* sempre
 Pk. *f* sempre
 Org. *f*
 1.V. *ten.* 3
 2.V. *ten.* pomposo 3
 Br. *ten.* pomposo 3
 Vo. *ten.* pomposo 3
 Kb. *ten.* pomposo 3
 R *ten.* pomposo

Kl.Fl. *a 2.*
 Fl.
 Hb.
 Cl.
 (C) *a 2.*
 Fg.
 (F) *a 2.*
 Cor. (C) *a 2.*
scharf
 Tbe. (C)
 Tps.
 Bps.
 Tb. *scharf*
 Pk.
 Bk.
 Org.
 1.V. *ten.*
 2.V. *ten.*
 Br. *ten.*
 Vc. *ten.*
 Kb. *ten.*

[illegible]

Kl. Fl. S
 Fl. a 2.
 Hb.
 Cl. (C) a 2.
 Fg.
 (F) a 2.
 Cor. (C) a 2.
 Tbe. (C)
 Tps.
 Bps. b 2.
 Tb.
 Pk.
 Org.
 1. V.
 2. V.
 Br.
 Vc.
 Kb. S

Kl.Fl.
 Fl.
 Hb.
 Cl.
 (C)
 Fg.
 (F)
 Cor.
 (C)
 Tbe.
 (C)
 Tps.
 Bps.
 Tb.
 Pk.
 Bk.
 Org.
 1.V.
 2.V.
 Br.
 Vo.
 Kb.

Musical score for a large orchestra and choir. The score is written for the following instruments and voices: Kl.Fl., Fl., Hb., Cl. (C), Fg., (F) Cor. (C), Tbe. (C), Tps., Bps., Tb., Pk., Bk., Org., 1.V., 2.V., Br., Vo., and Kb. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *a 2.*.

This musical score is for a large orchestra and choir, page 93. The score is written in a key with one sharp (F#) and a common time signature. The instruments and voices are arranged in the following order from top to bottom:

- Kl.Fl. (Key of F#)
- Fl. (Key of F#)
- Hb. (Key of F#)
- Cl. (C) (Key of F#)
- Fg. (Key of F#)
- (F) (Key of F#)
- Cor. (C) (Key of F#)
- Tbe. (C) (Key of F#)
- Tps. (Key of F#)
- Bps. (Key of F#)
- Tb. (Key of F#)
- Pk. (Key of F#)
- Bk. (Key of F#)
- Org. (Key of F#)
- 4.V. (Key of F#)
- 2.V. (Key of F#)
- Br. (Key of F#)
- Vo. (Key of F#)
- Kb. (Key of F#)

The score features various musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests and dynamic markings. The woodwinds and brass sections play a melodic line, while the strings provide a harmonic foundation. The choir and vocal soloist enter in the final measure of the page.

T *un poco riten.*

a tempo

Kl.Fl. *p* *cresc. molto a 2.*
 Fl. *p* *dim.* *p* *cresc. molto*
 Hb. *p* *dim.* *p* *cresc. molto*
 Cl. (C) *p* *dim.* *p* *cresc. molto*
 Fg. *a 2.* *p* *dim.* *p* *cresc. molto*
 Cor. (C) *p* *a 2.* *p* *cresc. molto*
 Tbe. (C) *p* *(II. p) cresc. molto*
 Tps. *Solo p* *(p) cresc. molto*
 Bps. *(II. p) cresc. molto*
 Tb. *(III. p)* *cresc. molto*
 Pk. *p* *(p) cresc.*
 Org.
 4.V. *p* *cresc. molto*
 2.V. *p* *cresc. molto*
 Br. *p* *cresc. molto*
 Vo. *p* *cresc. molto*
 Kb. *p* *cresc. molto*

T *un poco riten.* *a tempo* *cresc. molto*

U

Fl.

Hb.

Cl.
(C)

Fg.

(F)
Cor.
(C)

Tbe.
(C)

Tps.

Bps.
Tb.

Pk.

Bk.

Org.

Ped.

1.V.

2.V.

Br.

Vo.

Kb.

grandioso

grandioso

grandioso

grandioso

grandioso

grandioso

*) Falls das Harmonium nicht genügend ausgiebig, um das Orchester am Schluß zu übertönen, soll es ganz wegleiben.

Kl.Fl.

Fl.

Hb.

Cl.
(C)

Fg.
a 2.

(F)
Cor.
(C)
a 2.

Tbe.
(C)
a 2.

Tps.

Bps.

Tb.

Pk.

Bk.

Org.

1.V.

2.V.

Br.

Vo.

Kb.

Die Orgel sehr lange nachhallend.

CHAMBER MUSIC—contd.

No.

129. Spohr, Double-Quartet, op. 136, G m . . .
 130. Spohr, . . . 87, F m . . .
 131. Cherubini, . . .
 132. Cherubini, . . .
 133. Cherubini, . . .
 134. Mendelssohn, . . .
 135. Beethoven, . . .
 136. Dittersdorf, . . .
 137. Dittersdorf, . . .
 138. Dittersdorf, . . .
 139. Beethoven, . . .
 140. Beethoven, . . .
 141. Mozart, . . .
 142. Haydn, . . .
 143. Haydn, . . .
 144. Haydn, . . .
 145. Haydn, . . .
 146. Haydn, . . .
 147. Haydn, . . .
 148. Haydn, . . .
 149. Haydn, . . .
 150. Haydn, . . .
 151. Haydn, . . .
 152. Haydn, . . .
 153. Haydn, . . .
 154. Haydn, . . .
 155. Haydn, . . .
 156. Haydn, . . .
 157. Haydn, . . .
 158. Mozart, . . .
 159. Mozart, . . .
 160. Mozart, . . .
 161. Tschai-kowsky, . . .
 162. Haydn, . . .
 163. Haydn, . . .
 164. Haydn, . . .
 165. Haydn, . . .
 166. Haydn, . . .
 167. Haydn, . . .
 168. Haydn, . . .
 169. Haydn, Quartet, op. 50, 3, Eb . . .
 170. Haydn, Quartet, op. 1, 1, Bb . . .
 171. Haydn, Quartet, op. 1, 2, Eb . . .
 172. Haydn, Quartet, op. 1, 3, D . . .
 173. Haydn, Quartet, op. 1, 5 Bb . . .
 174. Haydn, Quartet, op. 1, 6, C . . .
 175. Haydn, Quartet, op. 2, 1, A . . .
 176. Haydn, Quartet, op. 2, 2, E . . .
 177. Haydn, Quartet, op. 2, 3, Eb . . .
 178. Haydn, Quartet, op. 2, 4, F . . .
 179. Haydn, Quartet, op. 2, 5, D . . .
 180. Haydn, Quartet, op. 2, 6, Bb . . .
 181. Haydn, Quartet, op. 3, 1, E . . .
 182. Haydn, Quartet, op. 3, 2, C . . .
 183. Haydn, Quartet, op. 3, 3, G . . .
 184. Haydn, Quartet, op. 3, 4, Bb . . .
 185. Haydn, Quartet, op. 3, 6, A . . .
 186. Haydn, Quartet, op. 9, 3, G . . .
 187. Haydn, Quartet, op. 9, 5, Bb . . .
 188. Haydn, Quartet, op. 9, 6, A . . .
 189. Haydn, Quartet, op. 33, 6, D (Russ-No. 6)
 190. Haydn, Quartet, op. 55, 2, F m . . .
 191. Haydn, Quartet, op. 76, 6, Eb . . .
 192. Mozart, Quartet, D [285] . . .
 193. Mozart, Quartet, A [298] . . .
 194. Mozart, Quartet, F [370] . . .
 195. Mozart, Divert. & March F [247/8] . . .
 196. Tschai-kowsky, Quartet, op. 22, F . . .

No.

197. Tschai-kowsky, Quartet, op. 30, Eb m . . .
 200. Beethoven, Piano-Quintet, op. 16, Eb . . .
 Borodin, Quartet, No. 2, D . . .
 Verdi, Quartet, E m . . .
 Brahms, Klavier-Quintet, op. 34, F m . . .
 Volkmann, Quartet, op. 14, G m . . .
 Beethoven, Quintet, op. 4, Eb . . .
 Beethoven, Quintet, op. 104, C m . . .
 Beethoven, Quintet-Fuge, op. 137, D . . .
 Mozart, Sextet, F (Dorismus-) (522) . . .
 Mozart, Quintet, G (Nachtmus.) (525) . . .
 Borodin, Quartet, No. 1, A . . .
 Beethoven, Klavier-Trio, op. 11, Bb . . .
 Schumann, Märchenerzählungen, op. 132 . . .
 Schubert, Piano, Trio, op. 148, Eb (Noct.) . . .
 Brahms, Sextet, op. 18, Bb . . .
 Brahms, Sextet, op. 36, G . . .
 Brahms, Quintet, op. 88, F . . .
 Brahms, Quintet, op. 111, G . . .
 Brahms, Quintet, op. 115, B m (Clarin.) . . .
 Brahms, Quartet, op. 51, 1, C m . . .
 Brahms, Quartet, op. 51, 2, A m . . .
 Brahms, Quartet, op. 67, Bb . . .
 Brahms, Piano-Quartet, op. 25, G m . . .
 Brahms, Piano-Quartet, op. 26, A . . .
 Brahms, Piano-Quartet, op. 60, C m . . .
 Brahms, Piano-Trio, op. 8, B . . .
 Brahms, Piano-Trio, op. 87, C . . .
 Brahms, Piano-Trio, op. 101, C m . . .
 Brahms, Horn-Trio, op. 40, Eb . . .
 Brahms, Clarinet-Trio, op. 114, A m . . .
 Tschai-kowsky, Piano-Trio, op. 50, A m . . .
 Beethoven, Rondino, Eb (op. posth.) . . .
 Bach, Brandenburg, Concerto No. 3, G . . .
 Bach, Brandenburg, Concerto No. 6, Bb . . .
 Bach, Brandenburg, Concerto No. 2, F . . .
 Haydn, Piano-Trio, No. 1, G . . .
 Mozart, Haffner-Serenade (250) . . .
 Händel, Concerto grosso No. 12, B m . . .
 Händel, Concerto grosso No. 1, G . . .
 Händel, Concerto grosso No. 2, F . . .
 Händel, Concerto grosso No. 3, E m . . .
 Händel, Concerto grosso No. 4, A m . . .
 Händel, Concerto grosso No. 5, D . . .
 Händel, Concerto grosso No. 6, G m . . .
 Händel, Concerto grosso No. 7, Bb . . .
 Händel, Concerto grosso No. 8, C m . . .
 Händel, Concerto grosso No. 9, F . . .
 Händel, Concerto grosso No. 10, D m . . .
 Händel, Concerto grosso No. 11, A . . .
 Smetana, Quartet, E m (From my Life) . . .
 Grieg, Quartet, op. 27, G m . . .
 Beethoven, Kakadu-Variation, G, op. 121a . . .
 Bach, Brandenburg, Concerto No. 1, F . . .
 Bach, Brandenburg, Concerto No. 4, G . . .
 Bach, Brandenburg, Concerto No. 5, D . . .
 Smetana, Quartet, D m . . .
 H. Wolf, Ital. Serenade f. Quartet, G . . .
 Reger, Flute-Trio (Serenade) op. 77a, D . . .
 Reger, String-Trio, op. 77b, A m . . .
 Strauss, Piano-Quartet, op. 13, C m . . .
 Reger, Quartet, op. 109, Eb . . .
 Sibelius, Quartet, op. 56, D m (Voces Inimae) . . .
 Reger, Piano-Quartet, op. 113, D m . . .
 Reger, Sextet, op. 118, F . . .
 Beethoven, Quartet, F after Son. op. 14, 1 . . .
 Dvorak, Quartet, op. 34, D m . . .

CHAMBER MUSIC—contd.

No.

300. Dvorak, Quartet, op. 61, C
 301. Dvorak, Quartet, op. 80, E
 302. Dvorak, Quartet, op. 96, F
 303. Dvorak, Quartet, op. 105, *Ab*
 304. Dvorak, Quartet, op. 106, *G*
 305. Dvorak, Piano-Quintet, op. 81, *A*
 306. Dvorak, String-Quintet, op. 97, *Es*
 308. Mozart, Serenade f. 8 Wind, *Eb* [375]
 309. Mozart, Serenade f. 8 Wind, *C m* [388]
 310. Bruckner, Quintet, *F*
 312. Reger, Flute-Trio, (Seren.) op. 141a, *G*
 313. Reger, String-Trio, op. 141b, *D m*
 314. Reger, Quartet, op. 121, *F # m*
 317. Grieg, Quartet, *F* (unfinished)
 318. Schönberg, Sextet (Verkl. Nacht), op. 4
 319. Reger, Quartet, op. 74, *D m*
 322. Reger, Clarinet-Quintet, op. 146, *A*
 323. Franck, Quartet, *D*
 324. Pfitzner, Piano-Quintet, op. 23, *C*
 329. Franck, Piano-Quintet, *F m*
 330. Dvorak, Piano-Quartet, op. 87, *Eb*
 331. Dvorak, Piano-Trio, op. 65, *F m*
 332. Dvorak, Piano-Trio, op. 90, *E m* (Dumky)
 333. Reger, Piano-Quartet, op. 133, *A m*
 334. Schönberg, Quartet, op. 7, *D m*
 335. Smetana, Piano-Trio, op. 15, *G m*
 337. Dvorak, Sextet, op. 48, *A*
 338. Dvorak, Quintet, op. 77, *G*
 339. Dohnanyi, Quartet, op. 15, *Db*
 341. Saint-Saëns, Piano-Trio, op. 18, *F*
 342. Saint-Saëns, Piano-Quintet, op. 14, *A m*
 343. Dohnanyi, Piano-Quintet, op. 26, *Eb m*

No.

347. Mozart, Horn-Quintet, *Eb* [407]
 348. Corelli, Christmas Conc.
 349. Mozart, Divertimento No. 11, *D* [251]
 351. Mozart, Divertimento, No. 13, *F* [253]
 352. Mozart, Divertimento No. 14, *bb* [270]
 353. Schubert, Quartet, op. posth., *D*
 354. Schubert, Quartet, movement, op. posth., *C m*
 355. Haydn, Quartet, op. 77, 2, *F*
 356. Haydn, Quartet, op. 103, *Bb*
 357. Corelli, Concerto grosso No. 1, *D*
 358. Corelli, Concerto grosso No. 3, *C m*
 359. Corelli, Concerto grosso No. 9, *F*
 360. Franck, Piano-Trio, op. 1, 1, *F # m*
 361. Geminiani, Concerto grosso No. 1, *D*
 362. Geminiani, Concerto grosso No. 2, *G m*
 363. Geminiani, Concerto grosso No. 3, *E m*
 364. Geminiani, Concerto grosso No. 4, *D m*
 365. Geminiani, Concerto grosso No. 5, *Bb*
 366. Geminiani, Concerto grosso No. 6, *E m*
 367. Malipiero, Quartet (Cantari alla Madri-galesca)
 368. Zilcher, Suite für Quartet
 369. Mozart, Adagio and Fugue f. Strings (K 546)
 370. Nellyhybel, Quintet No. 1
 371. Nellyhybel, String Quartet
 372. Heindrich, Concerto grosso *G maj.*
 373. Boccherini, Serenade f. 2 Oboes, 2 Horns and Strings
 374. Händel, Concerto grosso f. maj. f. 2 Oboes and Strings
 375. Manfredini, Concerto grosso op. 3, 12
 376. Mozart, Trio *Eb maj. f. P., Cl., Viola*

OPERAS

901. Wagner, Rienzi
 902. Wagner, Flying Dutchman
 903a. Wagner, Tannhäuser
 903b. Wagner, Variants of Paris Arrgmt.
 904. Wagner, Lohengrin
 905. Wagner, Tristan and Isolde
 906. Wagner, Mastersingers of Nuremberg
 907. Wagner, Rhinegold
 908. Wagner, The Valkyrie
 909. Wagner, Siegfried

910. Wagner, Twilight of the Gods
 911. Wagner, Parsifal
 912. Mozart, Magic Flute
 913. Humperdinck, Hänsel und Grete
 914. Beethoven, Fidelio
 915. Weber, Der Freischütz
 916. Mozart, Nozze di Figaro
 917. Gluck, Iphigenie en Tauride
 918. Mozart, Don Giovanni

CHORAL WORKS

951. Beethoven, Missa solennis
 953. Bach, St. Matthew Passion
 954. Mozart, Requiem
 955. Haydn, The Creation
 956. Haydn, The Messiah
 959. Bach, High Mass, *B m*
 960. Bruckner, Te Deum
 961. Bruckner, Great Mass, *F m*
 962. Bach, Christmas Orat
 963. Palestrina, Missa Papae Marcelli
 964. Bach, Magnificat
 965. Bach, St. John, Passion
 966. Palestrina, Stabat Mater
 967. Bach, Der zufriedengestellte Aeolus
 968. Reger, Der 100. Psalm
 969. Brahms, Requiem
 970. Schubert, Mass No. 6, *Eb*

972. Bruckner, The 150th Psalm
 973. Pergolesi, Stabat Mater
 974. Schubert, Mass No. 5, *Ab*
 975. Verdi, Requiem
 976. Schütz, St. Matthew Passion
 977. Schütz, Seven Words of Christ
 978. Schütz, St. Luke Passion
 979. Schütz, St. John Passion
 980. Schütz, Resurrection History
 981. Schütz, Christmas History
 982. Monteverdi, Missa a 4 voci da
 983. Mozart, Mass in *C min.* (427)
 984. Rossini, Stabat Mater
 985. Sammartini, Magnificat
 986. Mozart, Missa brevis (K 194)
 987. Haydn, Jahreszeiten
 988. Mozart, Missa brevis (K 220)

KQ-864-842

